Proportional
Architecture
BY
Equal Parts

Robinson (W.)

K

G.R. III.
BRITISH MUSEUM

57633

# Proportional ARCHITECTURE;
or, the Five Orders;
regulated by EQUAL PARTS:

After ſo conciſe a Method that
renders it Uſeful to all Artists and
Easy to every Capacity.

To which is added a practical and familiar Explanation of the Terms herein used.

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INTRODUCTION.

Finding by experience that yᵉ generality of Workmen are perplex'd, in practiſing according to yᵉ Rules laid down in Books of **ARCHITECTURE**; *it cannot be supposed yᵗ. Time and Thoughts are ill spent in endeavouring to bring them into a more regular and useful method.*

In order therefore to remove thoſe impediments which have obstructed the study of yᵗ **Noble Art**, *it is here attempted to render yᵉ underſtanding of the* **Five Orders** *more intelligible, and yᵉ uſe of some* **other Rules** *more practicable, presuming that it will be equally neceſsary to thoſe who bear yᵉ Purſe, as to thoſe who perform the Work, many of whom for various reasons, cannot peruse thoſe many Volumes that treat thereof.*

The Approbation & succeſs which this small Tract has met with, having given occasion for another **EDITION**. *I have now added a practical & familiar Explanation of yᵉ Terms used in it; which, I am inclin'd to think, will be acceptable to yᵉ Reader, as I have endeavour'd to make it uſeful.*

Bow Lane **W. Robinſon**

Of the Five Orders of ARCHITECTURE.

Every Order *is comprehended under* three *prin:* *ipal Parts, (viz) The* Pedeſtal, *the* Column, *and the* Entablature; *and each Part conſiſts of three Deno:* *minations. The Pedeſtal having its* Baſe[a], Die[b], *and* Cornice[c]; *the Column, its* Baſe[d], Shaft[e], *and* Capital[f]; *and the Entablature its* Architrave[g], Frize[h], *and* Cornice[i]. *See the Plate, Page 6.* —

I. *Of the* Tuſcan *Order*

ny height being given, Divide it into ten Parts *nd three Quarters, called* Diameters. *(By Diame: er is meant the thickneſs of the ſhaft at the bottom) he Pedestal having two; the Column with Base nd Capital, seven, and the Entablature, one nd three Quarters.*

II *Of the* Doric *Order*.

he Whole height being given, is Divided into welve Diameters, or Parts, and one third; the Pedestal having two and one third, the Column ght, and the Entablature two.

[illegible]

ARCHITECTURE

[illegible] Orders are compounded under three general Heads (viz.) The Pedestal, the Column and the Entablature, and each Part consists of three Members, namely The Pedestal contains a Base, Die and Cornice; the Column a Base, Shaft and Capital; the Entablature an Architrave, Frieze and Cornice.

[illegible]

[illegible]

Of the Tuscan Order

[illegible] and given Proportions to the Parts [illegible] are called Diameters. The Diameter [illegible] the thickness of the Shaft at the bottom. The Pedestal having one, the Column with Base and Capital seven, and the Entablature one and [illegible]

Of the Doric Order

The whole height being given, is Divided into [illegible] Diameters or Parts, and one half; the Pedestal having two and one third, the Column [illegible] and the Entablature two

III *Of the* Ionic *Order*

The Whole height is Divided into thirteen Diameters and a half; the Pedeſtal having two and two thirds, the Column nine, and the Entablature one & four fifths.

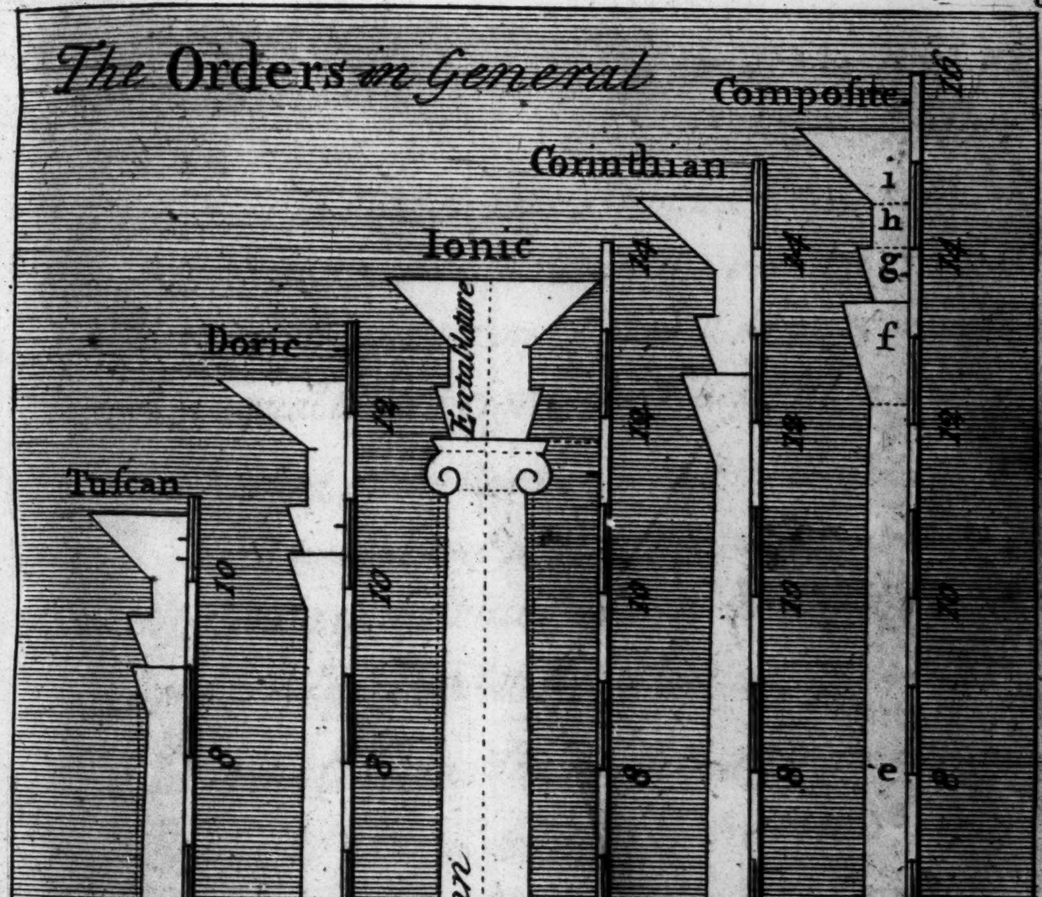
IIII *Of the* Corinthian *Order*

The Whole height is Divided into fourteen Diameters and a half; the Pedeſtal having three, the Column nine and a half, and the Entablature two .

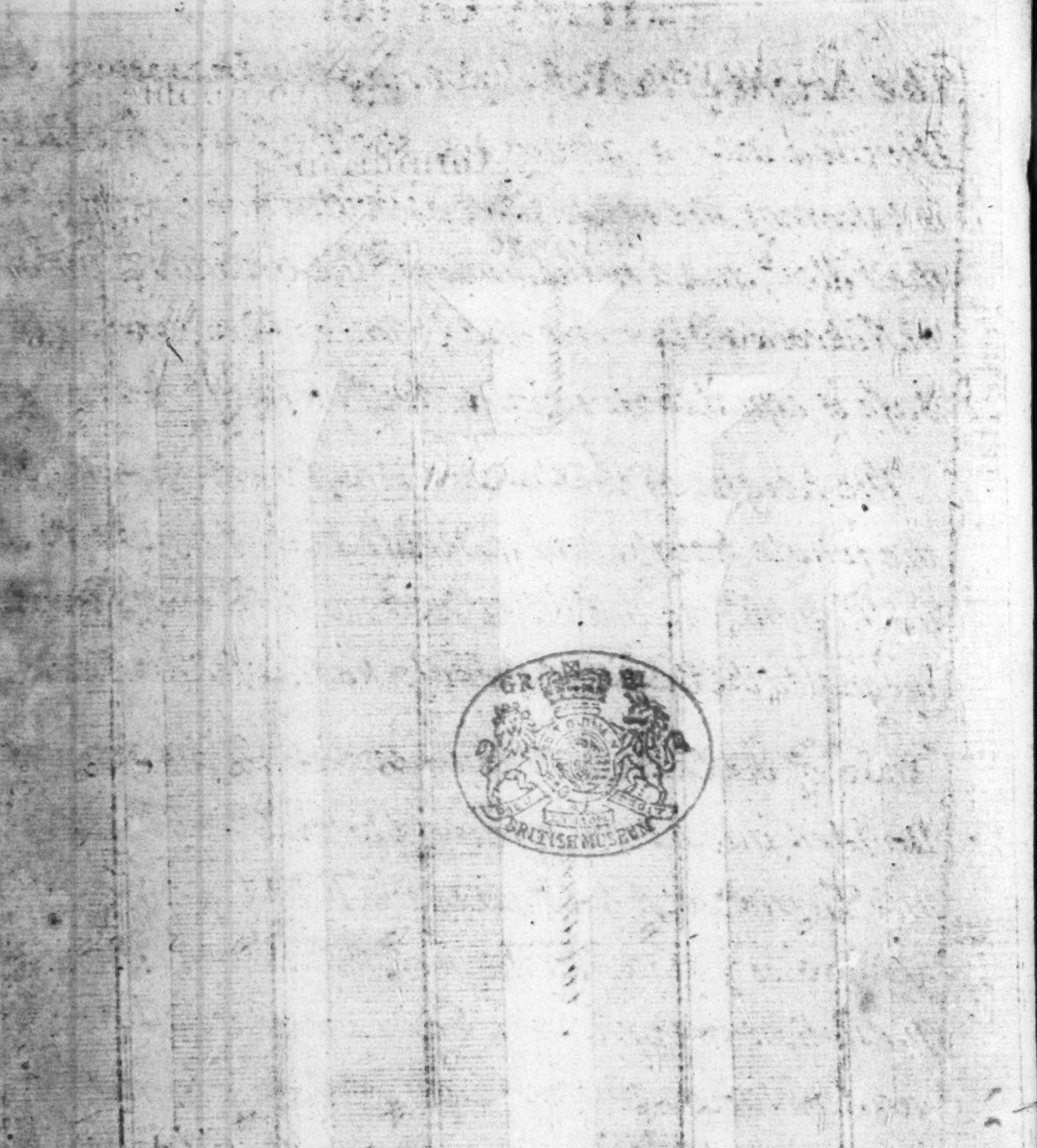
V *Of the* Compoſite *Order.*

The Whole height is Divided into fifteen Diameters and one third; the Pedestal having three and one third, the Column ten, and the Entablature two .

In a Colonade *or range of Pillars, &c* Intercolumniation *or space between two Columns, in the*
Tuſcan *Order is four Diameters . In the*
Doric *Order two and three Quarters. In the*
Ionic *Order two and a Quarter . In the*
Corinthian *Order two : And in the*
Compoſite *Order one and a half .*



The Orders in General



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Tuſcan Order

Pedeſtal

The height of the Pedeſtal *being two Diameters is Divided into 4, giving 1 to the Baſe, whoſe plinth*[a] *is 2/3 thereof, the other part is Divided into 3, giving 1 to the Fillet*[b], *and 2 to the Hollow*[c]. *The breadth of the* Die, *or Naked is 1 Diameter and 1/3: And the* Projection *of the Baſe is equal to its height, the Fillet hath 3/4 thereof.*

The height of the Cornice *is half the Baſe being 1/8 of the whole height, and is Divided into 8; giving 2 to the Hollow*[d], *1 to the Fillet*[e], *and 5 to the Band*[f]; *ye* Projection *is equal to the Base, and the Fillet hath 3 of these Parts.*

Baſe.

Baſe *of the Column: The height is 1/2 a Diameter, and is Divided into 6 Parts, giving 3 to the Plinth*[g], *2 and 1/2 to the Torus*[h], *and 1/2 a Part to the Fillet; the whole* Projection *is 1/3 of its height, and the Fillet equal to its height, The Hollow or Cincture*[i] *is 1/4 of a Circle in all the Orders and belongs to the Shaft of the Column.*

The Diminiſhing *of this Column is 1/4 of ye Diameter see page*

Capital

The height of the Capital *is 1/2 a Diameter, and is Divided into 9, giving 2 1/2 to the Frize*[k] *of the Capital, 1/2 a part to the Fillet, 3 to the Ovolo*[l] *& 3 to the Abacus*[m]; *The whole* Projection *is 1/8 of the Diameter being perpendicular to ye Body of ye Column below & ye Fillet projects equal to its height.*

The

Collerino

The Collerino[n] or Necking of all the Orders in general is one of thoſe 9 Parts in the Capital, and the Fillet half a part; the Projection is 1 and ¼ of theſe parts, and the Fillet equal to its height.

The height of the Entablature being 1 Diameter and ¾, is Divided into 6, giving 2 to the Architrave, 1 and ½ to the Frize, and 2½ to the Cornice.

Architrave:

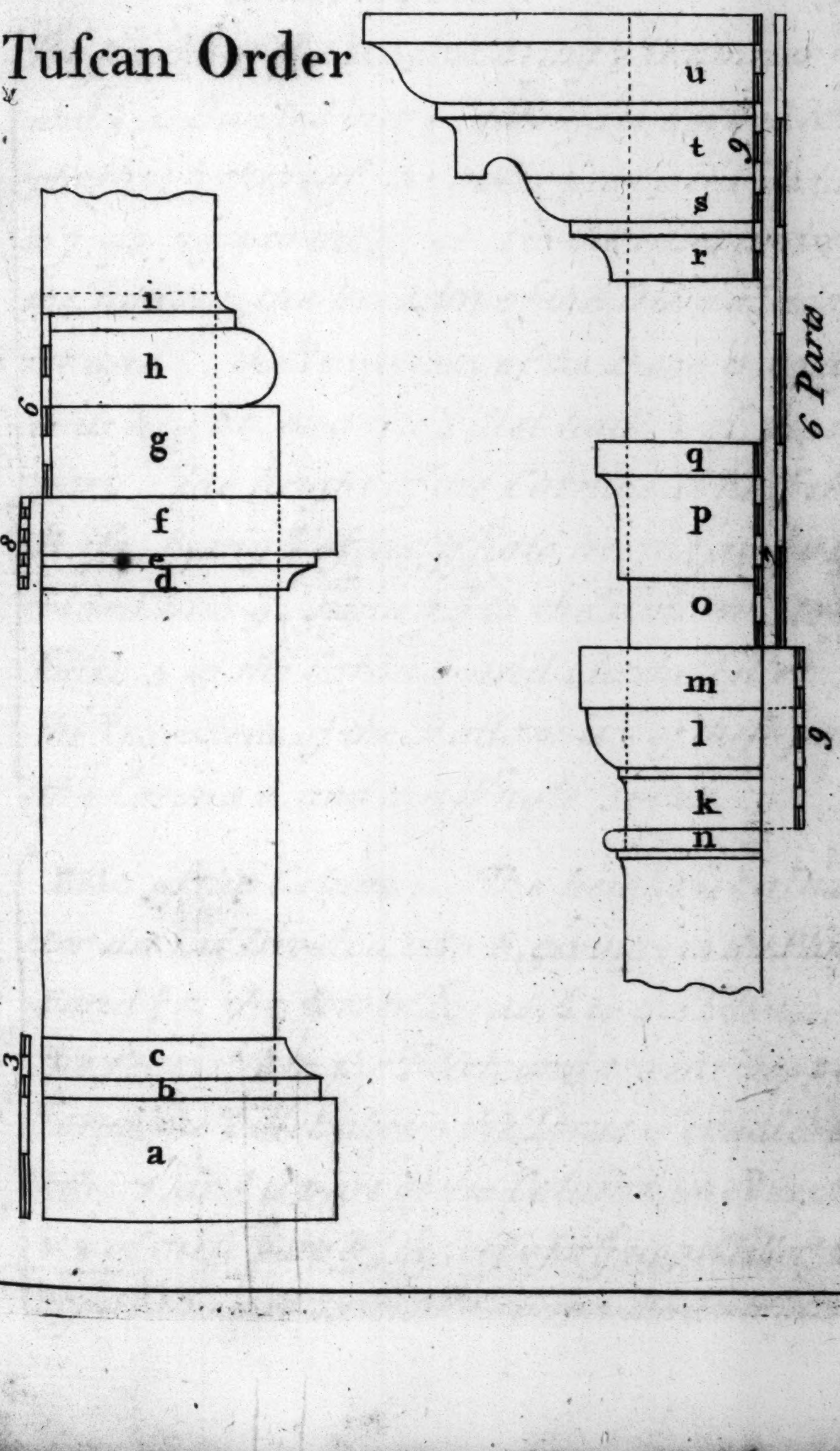
For the Members of the Architrave, Divide the height into 7 parts, giving 2 and ½ to the first face[o], 3 and ½ to the second[p], and 1 to the band at Top[q]; the Projection is equal to the band and the second face a third thereof.

NB. The first face of all the Architraves is perpendicular to the Naked of the Column at the Top.

Cornice

For the Cornice, Divide the height into 9, giving 1½ to the Hollow[r], ½ a part to the Fillet, 1 and ½ to the Ovolo[s], 2 to the Corona[t], ½ a part to the Fillet, 2 to the Scima Recta[u]; and 1 to the Fillet. For the Projections, the Hollow hath 2 of theſe parts, the Ovolo 3 & ½, the Corona 6, the Fillet 6 and ½, and the Whole 9, being equal to the height.

Tuſcan Order



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Doric Order .

Pedeſtal .

The height of the Pedeſtal *being 2 Diameters and $\frac{1}{3}$, is Divided into 4, giving 1 to the Baſe whoſe plinth is $\frac{2}{3}$ thereof; the other part is Divided into 7, giving 4 to the Torus, 1 to the Fillet and 2 to the Hollow, the breadth of the Die is a Diameter and $\frac{1}{3}$; the* Projection *of the Base is equal to its height, and the Fillet hath 4 of those parts. The height of the Cornice is half the Baſe, being $\frac{1}{8}$ of the Whole height, and is Divided into 9, giving 2 to the Hollow, 1 to the Fillet, 5 to the Corona, and 1 to the Fillet.; the* Projection *of the Hollow is 3 of theſe parts, the Corona 6, and the Whole seven .*

Baſe .

Baſe *of the Column. The height is $\frac{1}{2}$ a Diameter and is Divided into 6, giving 2 to the Plinth, 1 and $\frac{1}{2}$ to the lower Torus, $\frac{1}{4}$ to the Fillet, 1 to the Scotia, $\frac{1}{4}$ to the Fillet, and 1 to the upper Torus, the Fillet above the Torus is equal to the others, and is part of the Column; the* Projection *is 2 of theſe parts & $\frac{1}{3}$ thereof is for y^e upper Fillet, $\frac{2}{3}$ to y^e upper Torus, the Fillet under it is perpendicular to y^e Center.*

For

Baſe

For forming yᵉ SCOTIA, *Divide the height into 3, as in the ſcheme, and on the line that seperates the one part above, from the two parts below, & perpendicular to the Fillet, is the Center for the first Quarter sweep, & yᵉ same diſtance forwards on the line is the Center for the other Quarter, and is also the projecture of the lower Fillet.*

Capital

The Diminiſhing *of this Column is $\frac{1}{8}$ of the Diameter. The height of the* Capital *is $\frac{1}{2}$ a Diameter, and is Divided into 9, giving 3 to the Frize of the Capital, 1 to the Fillets, which are 3 and are equal, two to the Ovolo, two to the Abacus, and 1 to the Ogee*[b] *and Fillet which is $\frac{1}{3}$.. For the* Projections *the Fillets have one of theſe parts, the Abacus 3, and the Whole 4.*

Architrave.

The height of yᵉ Architrave *is $\frac{1}{2}$ a Diameter, and is Divided into 6 parts, giving two to the first face, two to the second, one to the Bells*[c] *and Fillet which is $\frac{1}{3}$, and one to the Band at top. The* Projection *is equal to the Band.*

The

Frize

The **Frize** is in height $\frac{3}{4}$ of the Diameter, and the Triglyphs[d] are in breadth $\frac{1}{2}$ a Diameter, which are Divided into 6, giving 1 to each of the Channels, $\frac{1}{2}$ a part to each half Channel, and 1 to the spaces between the Channels.

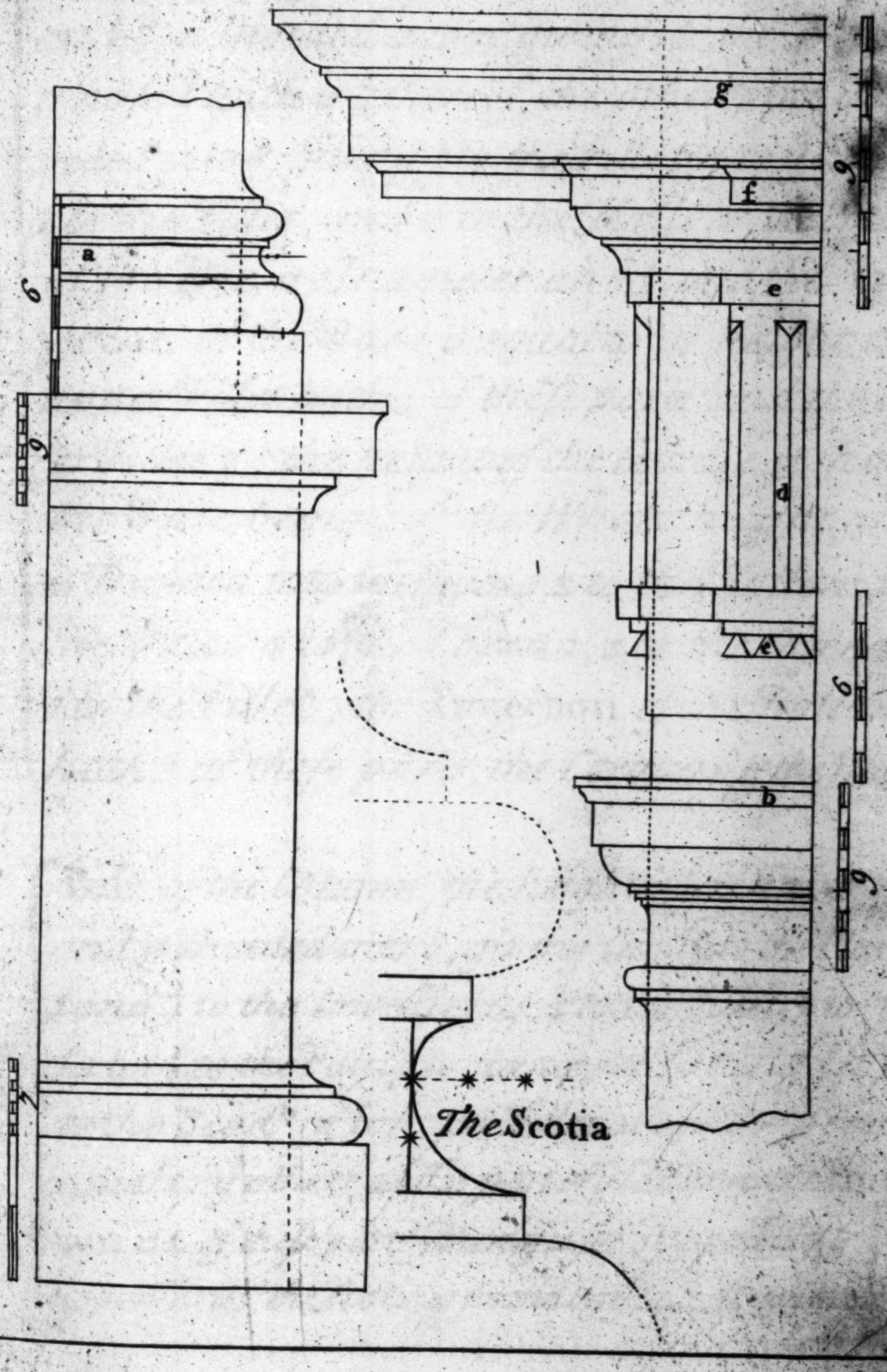
The **Projection** from the Naked of the Frize is $\frac{3}{4}$ of a part, and the spaces or Metops, between the Triglyphs ought to be equal to the height of the Frize.

Cornice

The height of the **Cornice** is $\frac{3}{4}$ of the Diameter and is Divided into 9, giving 1 to the Cap[e] of the Triglyph, 1 to the Hollow and Fillet which is $\frac{1}{6}$, 1 to the Ovolo, 1 to the Mutule[f] and Fillet under it which is equal to the other, $\frac{1}{2}$ a part to the Cap of the Mutule and Fillet which is $\frac{1}{3}$, 1 and $\frac{3}{4}$ to the Corona, $\frac{3}{4}$ to the Scima Reversa[g], $\frac{1}{4}$ to the Fillet, 1 and $\frac{1}{4}$ to the Scima Recta, and $\frac{1}{2}$ a part to the Fillet.

For the **Projections**, y^e Cap of the Triglyph hath 1 of theſe parts, the Hollow 1 and $\frac{3}{4}$, the Ovolo 2 and $\frac{3}{4}$, the Mutule 8 and $\frac{3}{4}$, the Corona 9 & $\frac{3}{4}$, the Scima Reverſa 10 & $\frac{3}{4}$, and the Whole 12 parts.

Doric Order.



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Ionic Order.

Pedeſtal.

The height of the Pedeſtal *being 2 Diameters and $\frac{2}{3}$, is Divided into 4, giving 1 to the Base whoſe Plinth is $\frac{2}{3}$ thereof, the other part is Divided into 8, giving 1 to the Fillet, 4 to yͤ Cymaſe, 1 to the Fillet, and 2 to the Hollow, the breadth of the Die is 1 Diameter and $\frac{1}{3}$, and the* Projection *of the Base is equal to its height, the upper Fillet hath 3 of theſe parts and the lower Fillet 7; the height of the Cornice is half the Base, being $\frac{1}{8}$ of the Whole height, and is Divided into 10, giving 2 to the Hollow, 1 to the Fillet, 4 to the Corona, 2 to the Ogee, and 1 to the Fillet; the* Projection *of the Hollow hath 3 of theſe parts, the Corona 6, & the Whole 8.*

Baſe

Baſe *of the Column, the height is $\frac{1}{2}$ a Diameter, and is Divided into 6, giving 1 and $\frac{3}{4}$ to the Plinth, 1 and $\frac{1}{4}$ to the lower Torus, $\frac{1}{4}$ to the Fillet, 1 to the ſcotia, $\frac{1}{4}$ to the Fillet, 1 to the upper Torus, & $\frac{1}{2}$ a par to the Bead[b] at Top; the Fillet above the Bead is equal to yͤ others, and is part of yͤ Column; the* Projection *is 2 of theſe parts, $\frac{1}{3}$ thereof is for yͤ upper Fillet, & $\frac{2}{3}$ for y upper Torus; the ſcotia is form'd by yͤ Rule ſhewn in yͤ Dori*

The

The **Diminiſhing** of this Column is $\frac{1}{8}$ of the Diameter

For the **Capital** Divide the Diameter into 9 parts

Capital

and 4 and $\frac{3}{4}$ is the Whole height giving 1 & $\frac{1}{4}$ from the bottom of the Volutes [c] to the Fillet, $\frac{1}{4}$ to yᵉ Fillet, $\frac{1}{2}$ a part to the Aſtragal, [d] 1 to the Ovolo [e] $\frac{3}{4}$ to the Volute, $\frac{1}{4}$ to the Rim [f], $\frac{1}{4}$ a part to the Ogee, and $\frac{1}{4}$ to the Fillet .

The **Projection** of the Ogee is 1 of theſe parts .

For forming the **Volute** deſcribe a Circle in the Center of the Aſtragal, equal to the height thereof, and make the Divisions into 3 as is shewn in the Figure A, then placing one foot of the Compaſſes in the Center marked 1, extend the other to the top of the Rim, and describe a quarter of a Circle, and removing the foot into the Center 2, describe another quarter, and so proceeding to all the rest as they are marked. For the **Diminiſhing** of the **Rim** each diſtance between the Centers is Divided into five, and the nearest Division within the old ones, is the new Centers for yᵉ same.

The height of the **Entablature** being 1 Diameter and $\frac{4}{5}$, is Divided into 6, 2 are for the Architrave, 1 and $\frac{1}{2}$ for the Frize, and 2 and $\frac{1}{2}$ for the Cornice .

The

Architrave.

The Architrave is Divided into 9, giving 1 and $\frac{3}{4}$ to the first Face, 2 and $\frac{1}{2}$ to the second, and 3 to the third, 1 and $\frac{1}{4}$ to the Ogee, and $\frac{1}{2}$ a part to the Fillet: The Projection of the 2d. and 3d. Faces have a quarter of a part each, and the Whole 2 of theſe parts.

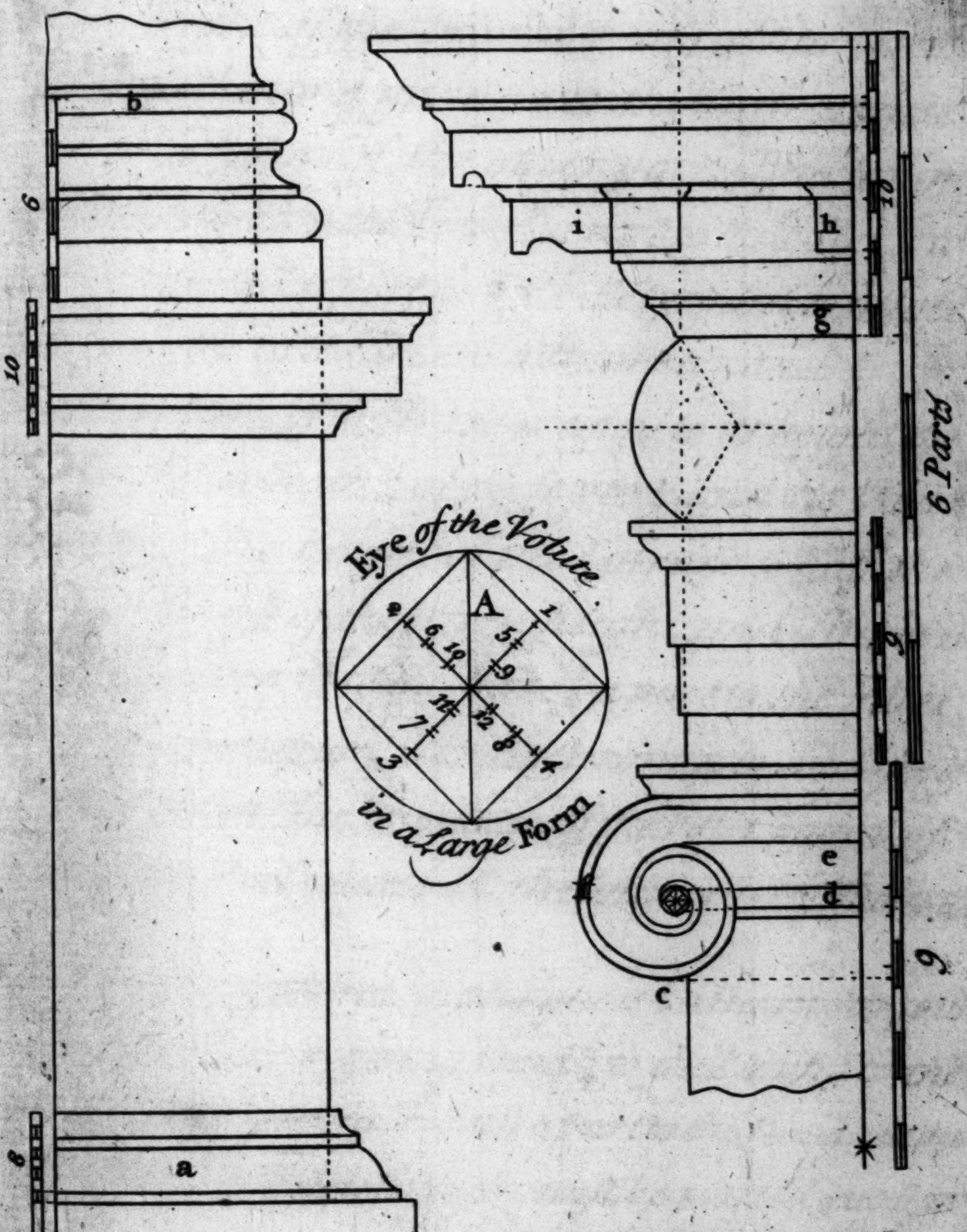
Frize.

The Frize is formed with such a part of a Circle which answers to the Naked and Projection of the Architrave.

Cornice.

The Cornice is Divided into 10 parts, giving 1 to the Cavetto[g], $\frac{1}{4}$ to the Fillet, 1 and $\frac{1}{4}$ to the Ovolo, $\frac{1}{4}$ to the Fillet, 1 and $\frac{3}{4}$ to the Modillions[h], $\frac{1}{2}$ a part to the Caps, 1 and $\frac{3}{4}$ to the Corona, $\frac{3}{4}$ to Scima Reversa, $\frac{1}{4}$ to the Fillet, 1 and $\frac{3}{4}$ to the Scima Recta, and $\frac{1}{2}$ a part to the Fillet.

For the Projections the Hollow has 1 of theſe parts, the Ovolo 2; the breadth of yͤ Modillion is $\frac{1}{6}$ of the Diameter, and the inside is Perpendicular to the Naked of the Column at top; and one being in the middle, gives yͤ space between; the Return'd one[i] projects 5&$\frac{1}{2}$, yͤ Cap 6, yͤ Corona 7&$\frac{1}{2}$ yͤ Scima Reversa 8$\frac{1}{4}$, and yͤ Whole 10, being equal to yͤ height


b
a
i
h
g
6 Parts
Eye of the Volute
A
in a Large Form
e
d
c

Ionic Order .

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Corinthian Order.

Pedeſtal

The height of the **Pedeſtal** being 3 Diameters is Divided into 4, giving 1 to the Baſe whose Plinth is $\frac{2}{3}$ thereof, the other part is Divided into 9, giving $2\frac{1}{2}$ to the Torus, $\frac{1}{2}$ a part to the Fillet, 3 to the Cymase, $\frac{1}{2}$ a part to the Fillet, and $2\frac{1}{2}$ to yͤ Ogee, the breadth of the Die is a Diameter and $\frac{2}{5}$. The **Projection** of the Base is equal to its height, the upper Fillet hath 3 of theſe parts, and the lower Fillet 7. The height of the Cornice is half the Base being $\frac{1}{8}$ of the Whole height, and is Divided into 11, giving $1\frac{1}{2}$ to the Ogee, $\frac{1}{2}$ a part to the Fillet, 3 to the Cimatium, 3 to the Corona, 2 to the Ogee & 1 to the Fillet. The **Projection** of the Fillet hath 2 of theſe parts; the Cymace $4\frac{1}{2}$, the Corona $6\frac{1}{2}$ & yͤ Whole $8\frac{1}{2}$.

Baſe

Baſe of the Column the height is $\frac{1}{2}$ a Diameter, and is Divided into 6, giving 1 and $\frac{3}{4}$ to the Plinth, 1 to the lower Torus, $\frac{1}{4}$ to the Fillet, $\frac{1}{2}$ a part to the Scotia, 1 to the Astragals & Fillets (which muſt be parted into 6 giving 1 to each Fillet & 2 to each Aſtragal) $\frac{1}{2}$ a part to yͤ Scotia, $\frac{1}{4}$ to yͤ Fillet, & yͤ other $\frac{3}{4}$ to yͤ upper Torus, the Fillet above the said Torus is equal to the others & part of yͤ Column. The **Projection** is $\frac{1}{3}$ of the Diameter, and the up-per

upper Fillet hath 1 of the said 6 parts, y^{e} upper Torus and leſser Fillets $1\frac{1}{2}$, and $1\frac{3}{4}$ to the Astragals, and lower Fillet .

The Diminiſhing *of this Column is $\frac{1}{8}$ of y^{e} Diameter.*

Capital

For the Capital, *Divide the Diameter into 6 parts, and take 7 such parts for y^{e} Whole height, giving 2 to each height of Leaves (whoſe heads turn down half a part thereof) another part to the ſtalks whoſe heads turn down $\frac{1}{3}$ thereof, $\frac{3}{4}$ to the ſmall Volutes, $\frac{1}{4}$ to the Fillet, the large Volute is as high as the said Fillet, $\frac{1}{2}$ a part to the Hollow and $\frac{1}{2}$ a part to the Ovolo whoſe Fillet hath $\frac{1}{3}$ thereof. For the* Projection, *make a ſquare each side being a Diameter and $\frac{1}{2}$ and draw the Diagonals (ſee the Compoſite Order) and towards each Angle mark a Diameter from y^{e} Center, & draw y^{e} Cants at Right Angles with y^{e} said Diagonals, then for y^{e} Curvature of y^{e} Abacus, make an Equilateral Triangle (y^{e} part of y^{e} ſquare cut off by the Cants being y^{e} Base) and y^{e} opposite Angle is the Center. In the Circumference of y^{e} Column are 8 Leaves, each Leaf having 4 Plants, & each Plant 5 Raffles. The Projection of their Heads is found by a strait Line from y^{e} Abacus to y^{e} Colerino.*

The

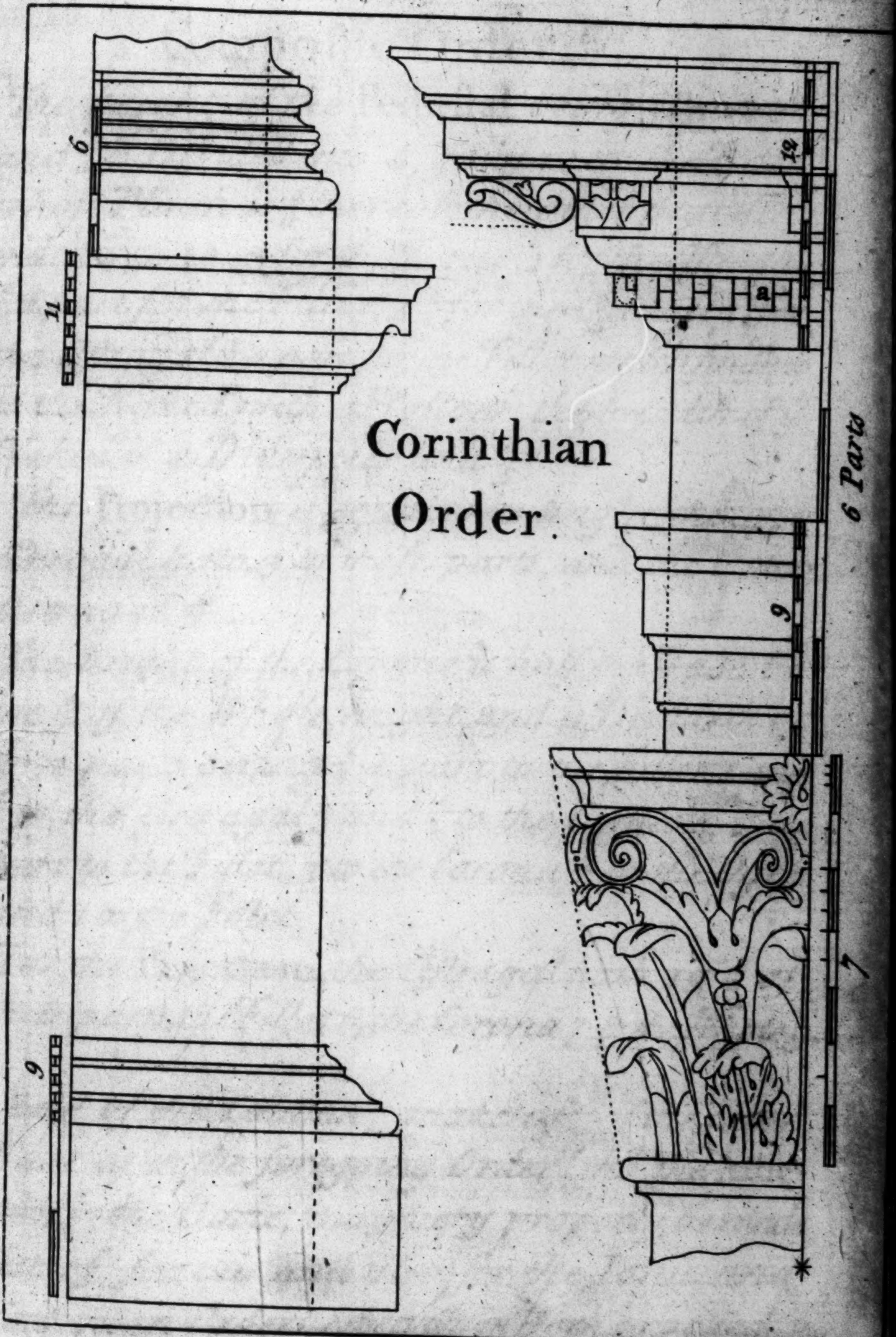
The Rose is as high as the Volute, and projects to the side of yᵉ before mention'd Square. The height of the **Entablature** being 2 Diameters, is Divided into 6, 2 are for yᵉ Architrave, $1\frac{1}{2}$ to yᵉ Frize, & $2\frac{1}{2}$ to the Cornice.

Architrave.

The **Architrave** is Divided into 9, giving $1\frac{1}{2}$ to the first Face, $\frac{1}{4}$ to the small Bead, 2 to yᵉ second Face, $\frac{3}{4}$ to the small Ogee, $2\frac{1}{2}$ to the third Face, $\frac{1}{2}$ a part to the Bead, 1 to the Ogee, and $\frac{1}{2}$ a part to the Fillet. The **Projection** of the second Face hath $\frac{1}{4}$ of a part, the third Face 1 of these parts, and the Whole two.

Cornice.

The **Cornice** is Divided into 12 parts, giving $1\frac{1}{4}$ to the Ogee, $\frac{1}{4}$ to the Fillet, 1 and $\frac{1}{4}$ to the Dentills, $\frac{1}{4}$ to the Fillet, $1\frac{1}{4}$ to the Ovolo, $\frac{1}{4}$ to the Fillet, 2 to the Modillions, $\frac{1}{2}$ a part to the Ogee, and $\frac{1}{4}$ to the Fillet, 1 & $\frac{3}{4}$ to the Corona, $\frac{3}{4}$ to the Scima-Reversa, $\frac{1}{4}$ to the Fillet, 1 & $\frac{1}{2}$ to yᵉ Scima Recta, & $\frac{1}{2}$ a part to the Fillet. For the **Projections**, yᵉ Ogee is $1\frac{1}{2}$ of these parts, the Dentill $2\frac{1}{2}$, the said Dentills are in breadth $\frac{2}{3}$ of their height, & the spaces $\frac{2}{3}$ of their breadth. The Modillion projects 3 & $\frac{3}{4}$, and its breadth is $\frac{1}{5}$ of the Diameter, and one being in the Center gives yᵉ spaces; the Return'd Modillion 8 & $\frac{1}{2}$; the Cap 9; the Corona 9 & $\frac{1}{4}$; the Scima Reversa $10\frac{1}{2}$, & yᵉ Whole 12, being equal to yᵉ height



Corinthian Order.

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Compoſite Order.

Pedeſtal

The height of the Pedeſtal being 3 Diameters and $\frac{1}{3}$ is Divided into 4, giving 1 to the Baſe whoſe Plinth is $\frac{2}{3}$ thereof; the other part is Divided into 10. 3 for the Torus, 1 for the Aſtragal, $\frac{1}{2}$ a part for the Fillet, 3 $\frac{1}{2}$ for the Cymase, 1 $\frac{1}{2}$ for the Aſtragal, $\frac{1}{2}$ a part for the Fillet which finiſhes to the Naked with a Hollow; the breadth of ye Naked is a Diameter and $\frac{2}{5}$.

The Projection is equal to its height, the upper Astragal hath 3 of theſe parts, and the lower Astragal 8.

The height of the Cornice is half the Base being $\frac{1}{8}$ of the Whole height, and is Divided into 12 parts, giving $\frac{1}{2}$ a part to the Fillet, 1 and $\frac{1}{2}$ to the Astragal, 3 and $\frac{1}{2}$ to the Cymace, $\frac{1}{2}$ a part to the Fillet, 3 to the Corona, 2 to the Ogee and 1 to the Fillet.

For the Projections, the Aſtragal hath 2 & $\frac{1}{2}$ of theſe parts, the Fillet 6, the Corona 7. & the Whole 9.

Baſe of the Column, make uſe of the same Base as in the foregoing Order, (thô the Attic-Baſe in the Doric, may very properly be made use of, for this and also for the Ionic and Corinthian Orders; especially in Work exposed

to

Capital.

Architrave.

to the (Weather) therefore, inſtead of placing it here again, is ſhewn the Plan^{a} of either of the Capitals, as mention'd in y^{e} Corinthian Order.

The Diminiſhing of this Column is y^{e} ſame as y^{e} laſt.

Capital.

The height of the Capital is a Diameter and ⅙ and being Divided into 7, give 2 to each — height of Leaves whoſe heads turn down ½ a part, ⅔ of a part to the Space between y^{e} Leaves and Fillet, ⅓ to the Aſtragal and Fillet which is ⅓ of that, ⅔ to the Ovolo, ⅓ to y^{e} Space between the Ovolo and Abacus, ½ a part to the Hollow, and ¼ a part to the Ovolo, whoſe Fillet hath ⅓ thereof.

The Projection is the ſame as the Corinthian.

The height of the Entablature being 2 Diameters, is Divided into 6, giving 2 to the Architrave 1 and ½ to the Frize, and 2½ to the Cornice

Architrave.

The height of the Architrave is Divided into 9, giving 2 and ½ to the firſt Face, ½ a part to the Ogee, 3 and ½ to the ſecond Face, ¼ to the Aſtragal, ¾ to the Ovolo, 1 to the Hollow, and ½ a part to the Fillet.

The Projection of the ſecond Face, hath ½ a part, the Ovolo 1 and ¼, and the Whole 2.

The

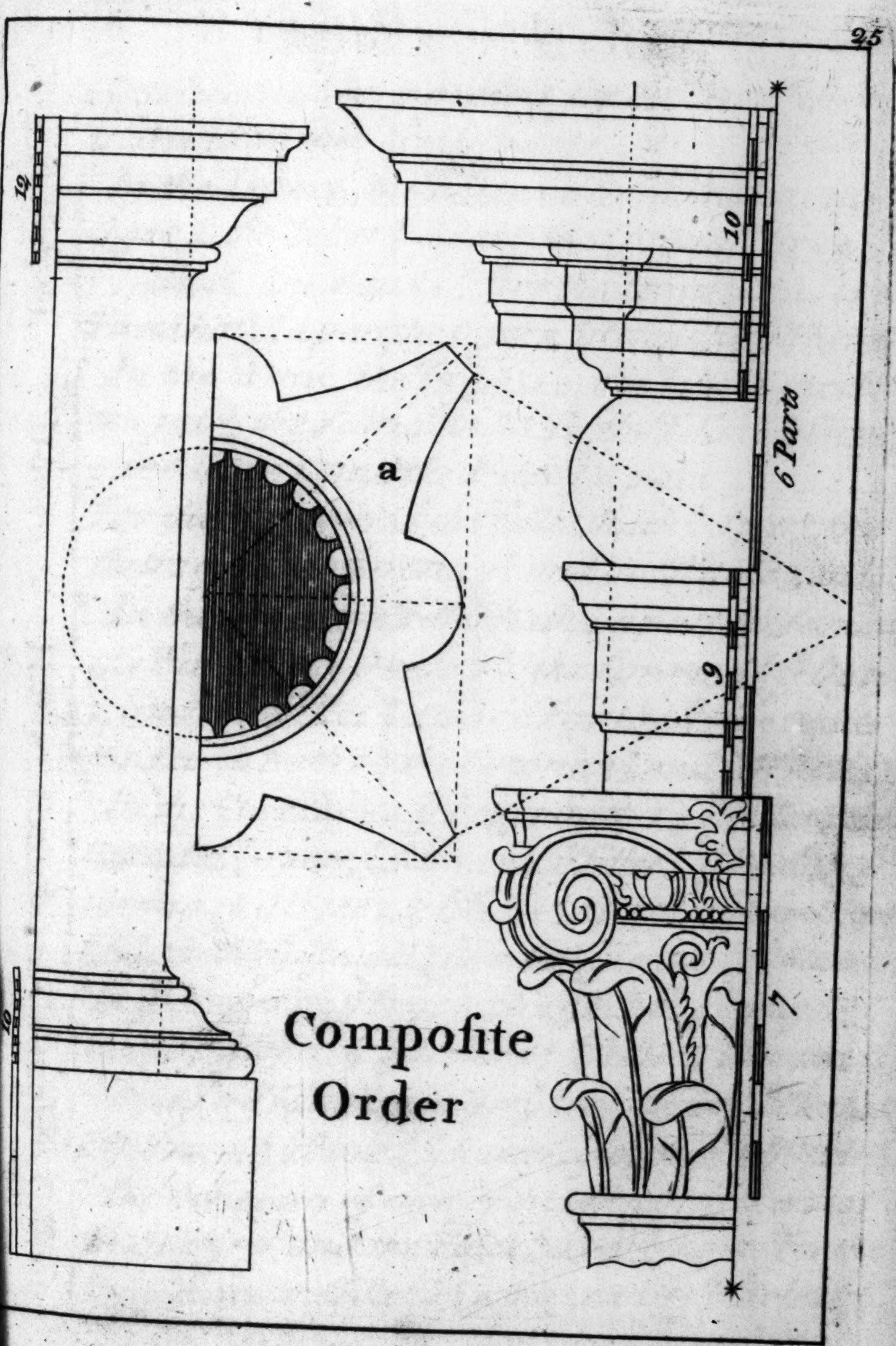
Frize.

The Frize *is formed after the same method as the Ionic, being part of a Circle that answers to the Naked and Projection of the Architrave.*

Cornice.

The Cornice *is Divided into 10 parts, giving* $\frac{1}{4}$ *of a part to the Fillet, as much to the Astragal, 1 part to the Ogee, another to the first Face of the Modillions,* $\frac{1}{2}$ *a part to the Ogee, 1 and* $\frac{1}{4}$ *to the second Face,* $\frac{1}{4}$ *to yᵉ Fillet,* $\frac{1}{2}$ *a part to the Ovolo, 2 to the Corona,* $\frac{3}{4}$ *to the Scima Reversa,* $\frac{1}{4}$ *to the Fillet, 1 and* $\frac{1}{2}$ *to the Scima Recta, and* $\frac{1}{2}$ *a part to the Fillet.*

For the Projections, *the Ogee hath 1 and* $\frac{1}{2}$ *of theſe parts, the upper Face of the Modillions in front 2, but is 2 and* $\frac{1}{2}$ *in breadth, (viz)* $\frac{1}{2}$ *a part within the Naked, the Cap thereof* $\frac{1}{2}$ *a part, the Return'd Modillion 4 and* $\frac{1}{2}$*, and its Cap 5, yᵉ Corona 7 and* $\frac{1}{2}$*, the Scima Reversa 8 and* $\frac{1}{2}$*, and the Whole 10, being equal to the height.*



Composite Order

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Impoſts *of* Arches.

Any height being given, (for either of them) is Divided into Nine *parts*.

Tuſcan. *In the* Tuſcan, *the Facia or Band hath 3, the Ogee 1, the Fillet ½ a part, the Corona three, and the Band 1½. For the* Projections, *the Facia hath ½ a part, the Ogee 2, yᵉ Corona 3 & yᵉ Whole 3½.*

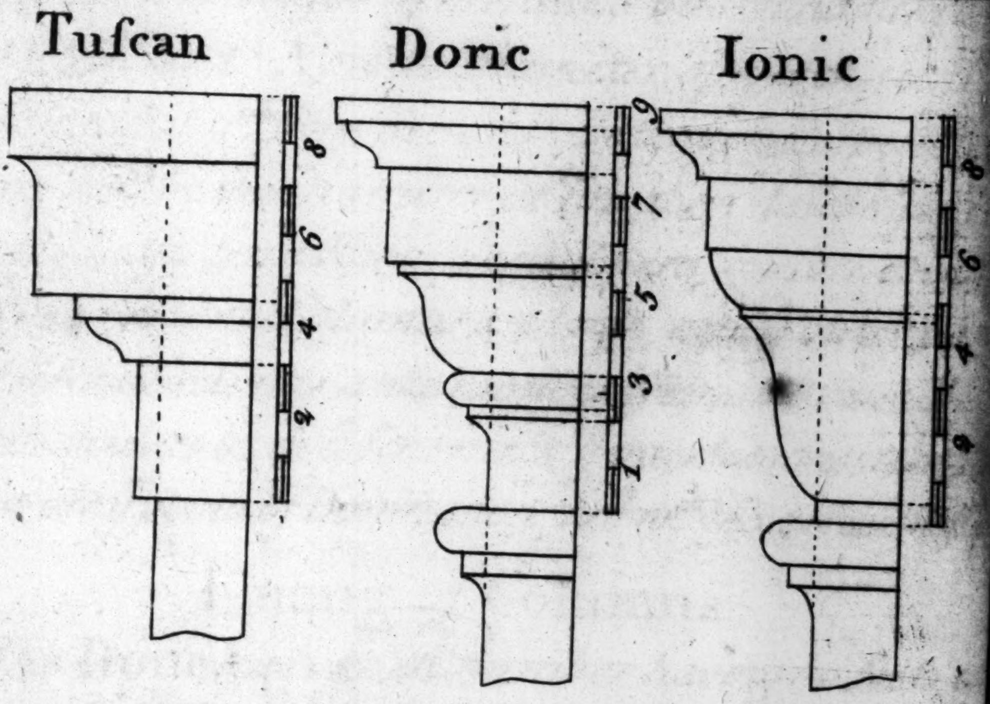
Doric. *In the* Doric, *the Frize is 2, the Fillet ¼, the Astragal ¾, the ſcima Recta 2¼, the Fillet ¼, yᵉ Corona 2, the Ogee 1, and the Fillet ½ a part. For the* Projections, *the Fillet hath ½ a part, the Astragal 1, the Corona 2½, and the Whole 3 and ½.*

Ionic. *In the* Ionic, *the Fillet hath ½ a part, the ſcima 4, the Fillet ¼, the Ovolo 1¼, the Corona 1½, yᵉ Ogee 1, and the Fillet ½ a part. For the* Projections *the ſcima hath 1¾, the Corona 2½, and yᵉ Whole 3½.*

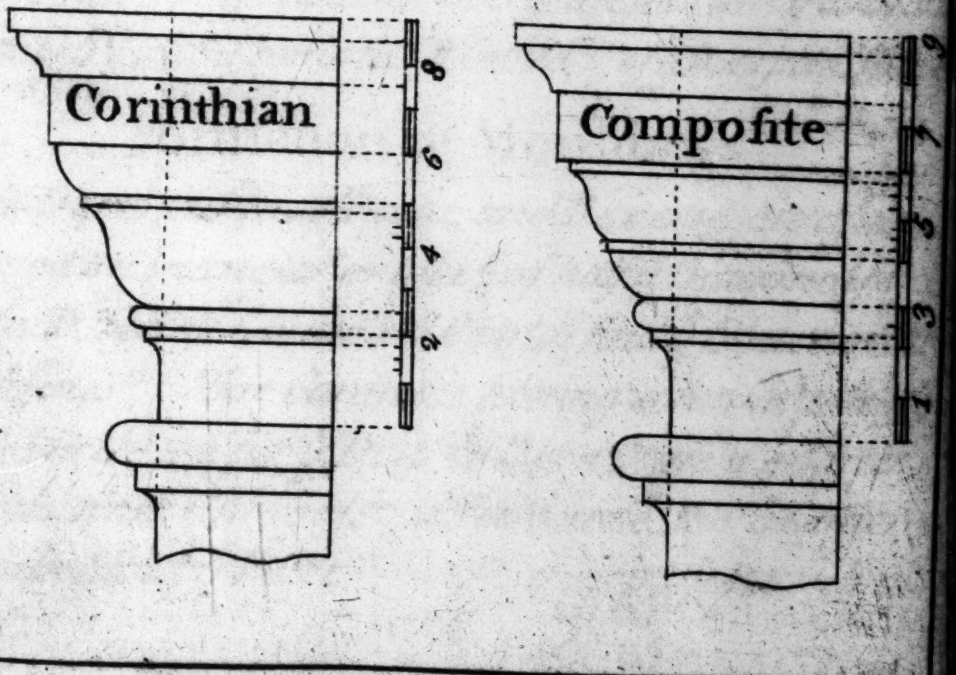
Corinthian. *In the* Corinthian, *yᵉ Frize hath 1¾, yᵉ Fillet ¼, the Astragal ½ a part, yᵉ ſcima 2¼, yᵉ Fillet ¼, yᵉ Ovolo 1, yᵉ Corona 1½, yᵉ Ogee 1, & yᵉ Fillet ½ a part. For yᵉ* Projections *yᵉ Fillet hath ¼, yᵉ Aſtragal ¾, yᵉ ſcima 1¾, yᵉ Corona 2½ & yᵉ Whole 3½.*

Compoſite. *In yᵉ* Compoſite, *yᵉ Frize hath 2, yᵉ Fillet ¼, yᵉ Aſtragal ¾, yᵉ Ovolo 1, yᵉ Fillet ¼, yᵉ ſcima 1½, yᵉ Fillet ¼, yᵉ Corona 1½, yᵉ Ogee 1, & yᵉ Fillet ½ a part. For yᵉ* Projections, *yᵉ Fillet hath ¼, yᵉ Aſtragal ¾, yᵉ Ovolo 1½, yᵉ ſcima 2¼, yᵉ Corona 2½, & yᵉ Whole 3½.*

Collerino. *The* Collerino *of each of the laſt 4 Orders is 1 of these parts, and the Fillet ½ a part more. For the* Projections, *the Fillet is ½ a part, and the Whole 1 & ¼.*



Impoſts of Arches by a Division of 9.



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Diminution *of* Columns.

Divide the length of the Shaft *into 3, and deſcrib the Semicircle* A, *on the Diameter of which, set th Diminiſhing oo from each side, and raising Perpendicu lars will be the Diameter at Top; then divide yᵉ uppe* $\frac{2}{3}$ *of yᵉ Shafts length into 4 equal parts, or more, even t 16, or 20, when yᵉ Columns are large, and yᵉ outer par of yᵉ Semicircle into a like number, from wᶜʰ raise Per pendiculars as in yᵉ Scheme, & yᵉ intersections, as at 1, 2 3, 4, are yᵉ points of Diminution, thro' wᶜʰ yᵉ* Curve-line *muſt p*

Fluting *of* Columns.

The Doric *hath 20 in number having no List o space between them, they are formed by an Equilateral Triangle*[B]*, or by yᵉ Center of a Square*[C]*. The other 3 Orders have each 24 in number, & are formed by a Semici cle*[D]*, only yᵉ* Ionic *is some times Cabled*[E] $\frac{1}{3}$ *of yᵉ Shaft from yᵉ Base*

Formation *of* Mouldings.

The Ogees, or Sima's Recta, and Reversa, are uſually formed by Triangles[F]*, or take* $\frac{5}{6}$ *of half yᵉ Diagonal for yᵉ Radius*[G]*. For all Cavetto's & Ovolo's find yᵉ Center on th level Lines*[H]*. For Corona's having a Throat*[I]*, take* $\frac{3}{5}$ *for yᵉ Semicircle, & 2 for yᵉ Drip,* Hollows[K] *are a quarter o a Circle, and Aſtragals*[L]*, a Semicircle, tho' yᵉ Center is often beyond yᵉ Fillet*[M]*, as their projecture is limite*

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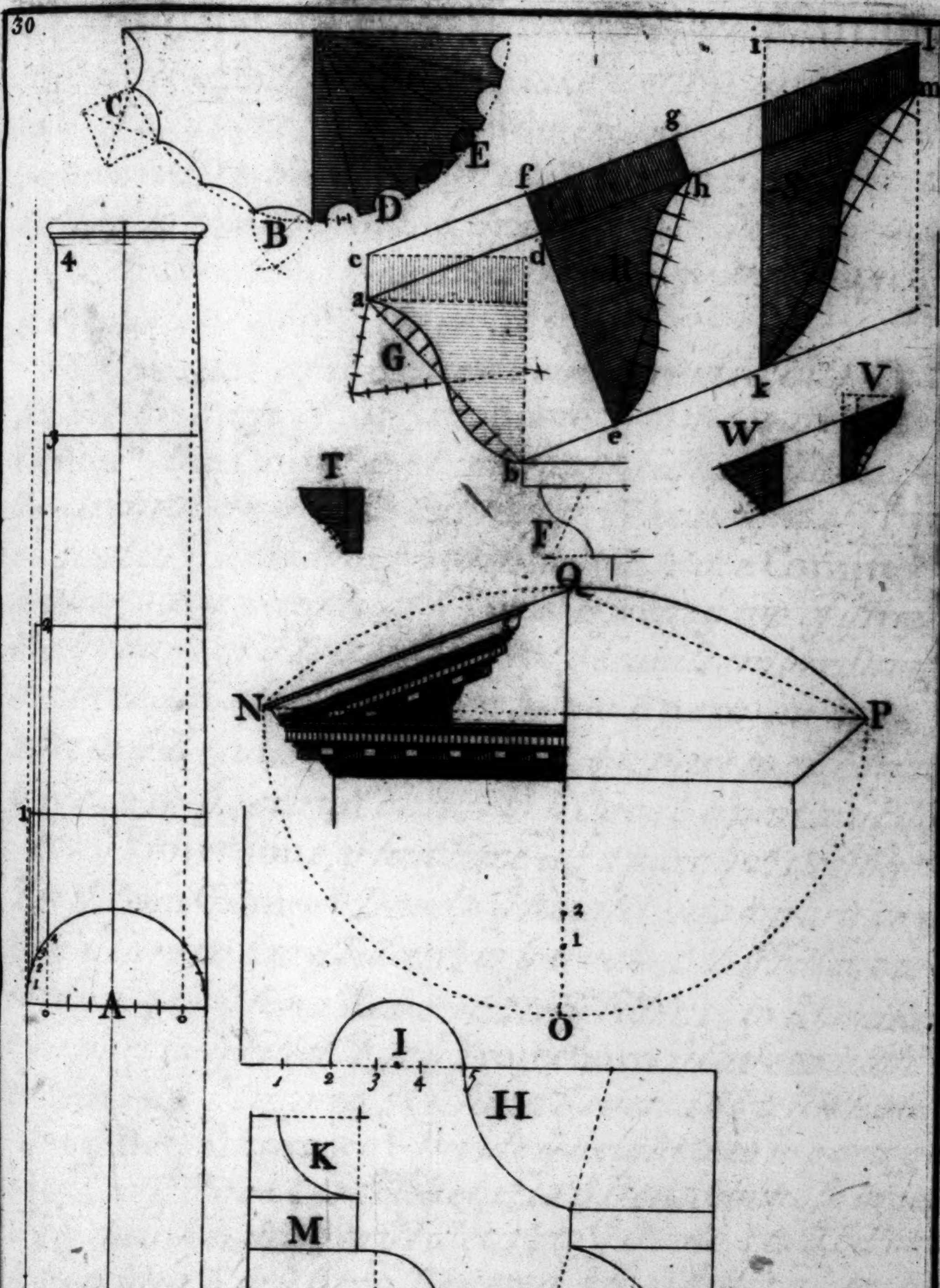
PEDIMENTS.

Are usually formed by describing the Semicircle N.O.P. *and with the Radius* N.O. *from yͤ Center* O, *draw the Pediments Arch, or Pitch* N.Q.P.

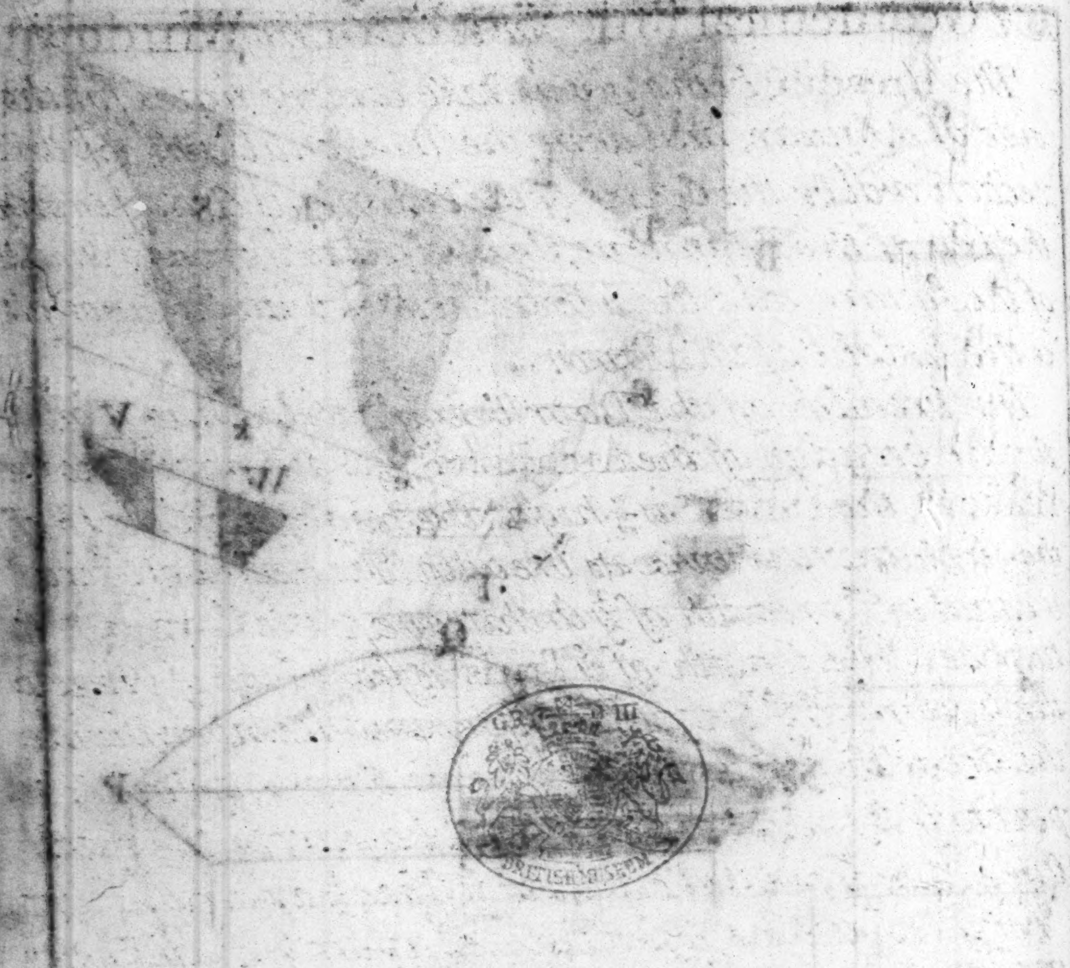
Note *to raiſe yͤ Pitch of yͤ Pediment, yͤ Center may be varied as at 1 or 2.*

Raking Mouldings.

The Common Cornice being a,G,b, *draw the Pitch or Rake lines of the Pediment, from yͤ points* c,a,b, *and yͤ line* e,f, *at Right Angles, is the height of the Fillet & Sima, then set off the projecture of the Common Cornice* c, d, *at* f, g, *and the Diagonal* e,h, *(being Divided into the same Number of equal parts as the Diagonal* a, b, *transfering the distance of the Curve line from the Diagonal* a, b, *at each Division, to the Diagonal* e, h, *correspondently) will form the Mould* R, *which will* Coin, *or* Miter, *with the Cornice* G. *Again in Open Pediments, for the Return'd Cornice* S, *take the Perpendicular* i, k *& set the Common projecture* c, d, *from* i *to* l, *then draw; Divide, and set off the Diagonal* k,m, *as before, wᶜʰ forms the Moulding* S, *Mitering to yͤ Cornice* R. *For the* Caps *of Modillions, observe yͤ front is yͤ common Mould* T, *the Elevated part* V, *& yͤ Depreſſed part* W, *are formed by yͤ foregoing method. The Ovolo and Hollow* X, *hath also yͤ Common Mould in front, and is enlarged by the same Rule.*



B. Cole Sculp.



G R III
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A Geometrical Rule *for a* Door *or* Window

The breadth *being given, take it three times for the ſide of a Square, and draw the Diagonals, whoſe Interſection will be the Center of the Pediments Arch, then from the Top of the Pediment, draw Lines to y^{e} opposite Angles of the Square, and their Intersection with y^{e} Diagonals, is the height of the Door .*

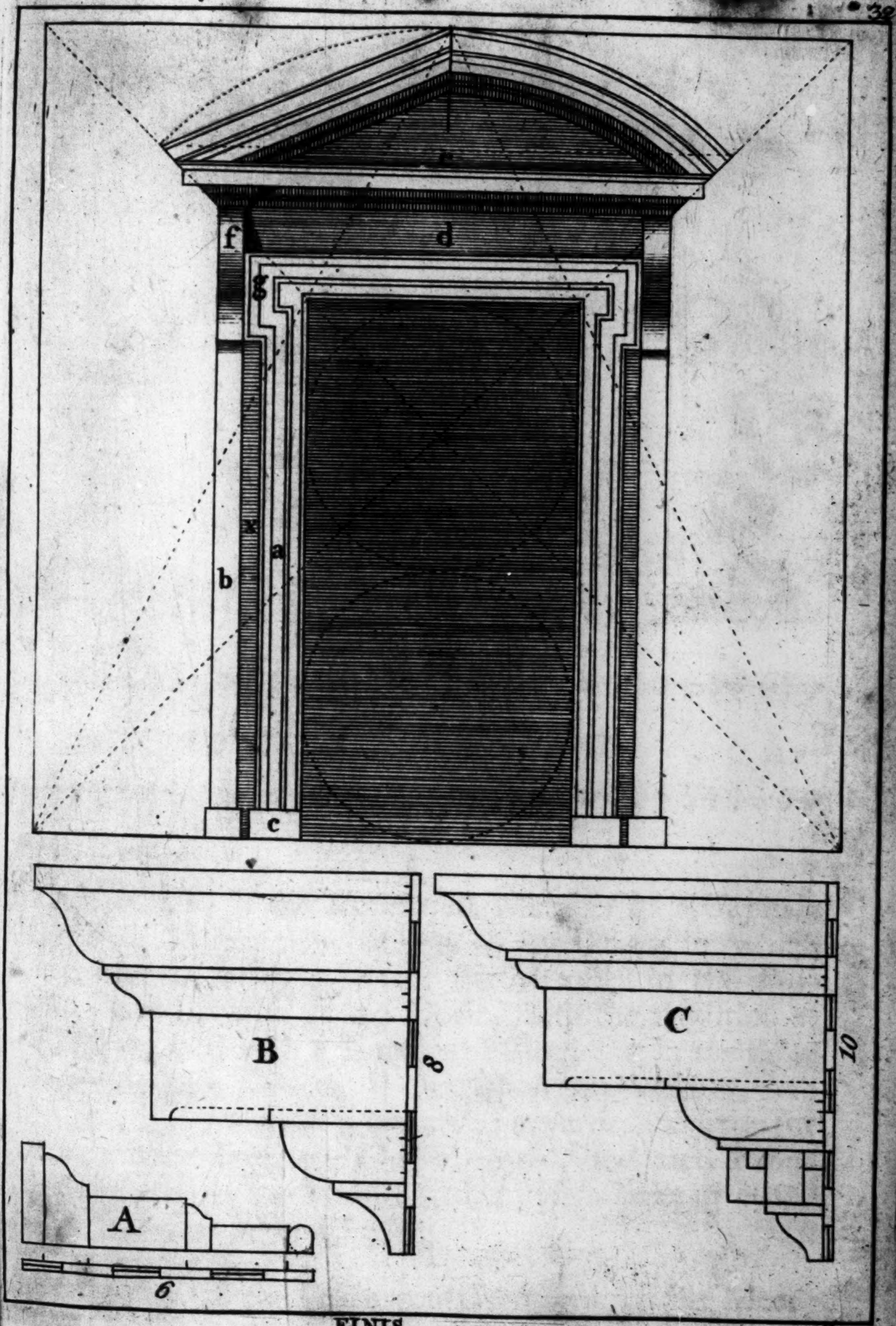
The breadth of the Door being Divided into 6, one is for the breadth of the Architrave[a], *$\frac{1}{3}$ to the ſpace*[x], *$\frac{2}{3}$ to the* Pilaſter[b], *the* Plinth[c] *is $\frac{2}{3}$ high ; the height of y^{e} Kneel*[g] *of the Architrave is twice its breadth. The height of y^{e}* Frize[d] *is equal to y^{e} breadth of y^{e} Architrave, & the* Cornice[e] *$\frac{1}{4}$ higher. The length of y^{e}* Truſs[f] *is from y^{e} top of y^{e} Frize to the bottom of y^{e} Kneel. For y^{e} ſeveral Members, Divide the breadth of y^{e}* Architrave A *into 6 parts, giving $\frac{1}{2}$ a part to y^{e} Bead, 1$\frac{1}{2}$ to y^{e} first Face, $\frac{1}{2}$ a part to the ſmall Ogee, 2 to y^{e} ſecond Face, 1 to y^{e} Ogee, $\frac{1}{2}$ a part to y^{e} Fillet*

For y^{e} Projections, *y^{e} first Face is $\frac{1}{2}$ a part, y^{e} 2^{d} 1, & y^{e} Whole 2.*

For y^{e} Plain Cornice[B] *Divide y^{e} height into 8 parts, giving 1$\frac{1}{4}$ to y^{e} Cavetto, $\frac{1}{4}$ to y^{e} Fillet, 1$\frac{1}{4}$ to y^{e} Ovolo, $\frac{1}{4}$ to y^{e} Fillet, 2 to y^{e} Corona, $\frac{3}{4}$ to y^{e} Sima Reversa $\frac{1}{4}$ to y^{e} Fillet, 1$\frac{1}{2}$ to y^{e} Sima Recta & $\frac{1}{2}$ a part to y^{e} Fillet. For y^{e}* Projections *y^{e} Cavetto hath 1$\frac{1}{2}$, y^{e} Ovolo 2$\frac{1}{2}$, y^{e} Corona 5$\frac{1}{2}$, y^{e} Sima Reversa 6$\frac{1}{2}$, & y^{e} Whole 8.*

For y^{e} Dentil Cornice[C] *Divide y^{e} height into 10 parts, giving 1$\frac{1}{4}$ to y^{e} Ogee, $\frac{1}{4}$ to y^{e} Fillet, 1$\frac{1}{2}$ to y^{e} Dentils (whoſe breadth is $\frac{2}{3}$ of their height) $\frac{1}{4}$ to y^{e} Fillet, 1$\frac{1}{4}$ to y^{e} Ovolo, $\frac{1}{4}$ to y^{e} Fillet, 2$\frac{1}{4}$ to y^{e} Corona, $\frac{3}{4}$ to y^{e} Sima Reversa, $\frac{1}{4}$ to y^{e} Fillet, 1$\frac{1}{2}$ to the Sima Recta, and $\frac{1}{2}$ to the Fillet. For y^{e}* Projections *the Ogee hath 1$\frac{1}{2}$, y^{e} Dentils 2$\frac{1}{2}$, y^{e} Ovolo 4, y^{e} Corona 7$\frac{1}{2}$, the Sima Reversa 8$\frac{1}{2}$, and the Whole 10.*

GR III



FINIS.

GR III
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A PRACTICAL EXPLANATION OF THE TERMS Made uſe of in the foregoing Sheets.

By W. ROBINSON.

A

ABACUS, is the uppermoſt Member of a Capital, differing in Shape according to the Order in which it is placed, being a Square flat Member in the Tuſcan, and likewiſe in the Doric, with the Addition of being cover'd with a Sima and Fillet; but in the three more delicate Orders, it lies upon the Volutes, has its four Faces hollow'd or curved inwards, and wrought with a Moulding, the Horns canted, and each Front ornamented in the Middle with a Fiſh's Tail, or beautiful Roſe, or other Flower.

ANGLE, is all the Space contained between the Meeting of two inclining Lines; if they meet ſquare like L, it is call'd a right Angle; if ſharp pointed like V, it is acute, or a leſſer Angle; if blunt like this ✓, it

is

is obtuſe, or a greater Angle. The corner Point, or Coin where two Walls or Sides of a Room meet, is alſo call'd an Angle; if two ſtraight Lines meet, it is a plain Angle; if crooked Lines it is call'd a curvilineal or ſpherical Angle. If one ſtraight Line and one crooked, a mix'd Angle; the Meaſure or Quantity of an Angle is greater or leſs, as the Sides or Legs are leſs or more inclin'd, and is determin'd by the Number of Degrees in the Arch Line, which is deſcrib'd by placing one Foot of the Compaſſes (open'd at pleaſure) on the angular Point, and comparing it with the Degrees of that whole Circle. Thus the Meaſure of a Right Angle is, when the Arch contains 90 Degrees, being one quarter of what is contain'd in the whole Circle, namely, 360 Degrees; into which Number every Circle's Circumference is ſuppoſed to be divided.

* * *

ARCH over any Gate, Door, Window, or other Opening, is any Part of a Circle or Ellipſis (not exceeding one half) or other curve Line, reaching from one Wall or Butment to another; alſo Brickwork over Windows, *&c.* both the Edges of which are ſtraight and parallel (that is equally diſtant) the Ends or Skewbacks; and the Joints being laid pointing to the Centre, are call'd ſtraight Arches; Elliptical or Oval Arches, are a Semi-ellipſis; any Part leſs than a Semicircle, is call'd a Scheme Arch; two concave Parts of a Circle, meeting in an Angle at the Top, is call'd an Ox-Eye or Gothic Arch, or an Arch of the third or fourth Point: But the Semicircle is the moſt deſirable Figure of all others; to the Heighth of which is ſometimes added one fourteenth of the Diameter, elſe the Projecture of the Impoſt would rob it of its Beauty.

ARCHITECTURE, is the Art of Building well, and is one of the moſt magnificent and beneficial

Sci-

Sciences known to Mankind; it comprehends under three Denominations all Kinds of Buildings whatſoever, *viz.* *1ſt*, Civil Architecture (to which only this Tract relates) being the Art of Building, commodious Dwellings, and publick Edifices; *2dly*, Naval Architecture, which is the Art of Building Ships, *&c.* for War or Commerce; *3dly*, Military Architecture, which is the Art of Fortification and Defence.

ARCHITRAVE, is the firſt or loweſt of the three principal Parts of the Entablature, repreſenting the principal Beam, lying on the Abacus of the Capital; it is alſo uſed as a Frame about Windows, Doors, *&c.* it is generally divided by a Bead or Aſtragal, into two or three plain Faces, the loweſt being always narroweſt, and it is moſtly crown'd with an Ogee and Fillet.

ASTRAGAL, a ſmall ſemicircular Moulding, uſed for the Neck, and in the Baſe of a Column, and ſometimes carved, ſeparates the Faces of an Architrave, *&c.*

ATTIC, a ſhort, plain, finiſhing Order of Building, placed over other Orders, in a Front, with plain or open Pilaſters or Pedeſtals, ſquare Windows, *&c.* hiding the Roof. A Parrapet Wall is alſo call'd Attic; the Baſe commonly uſed to the Doric, or Ionic Column, is call'd the Attic Baſe, and is of a moſt exellent Compoſition. *See p.* 13.

B

BAND, or Fillet, is a flat Member which covers the Doric Architrave, and is nothing but a plain Liſt, found in many Mouldings.

BASE, the Bottom or Footing of a Column, Pedeſtal, Pilaſter, *&c.* projecting out, and is wrought with the Mould-

Mouldings; alſo the lower or ruſtic Story of a Building is call'd a Baſement.

BEAD, or Staff, is a round Moulding; often uſed in common Work, to prevent a ſharp Edge at an Angle, *&c.*

BELLS, call'd alſo Guttæ, or Drops, which hang on the Architrave under the Band, from the Trigliphs in the Doric Entablature, and are 6 in Number, made ſometimes round like a Cone, or Sugar-Loaf, and often like a flat Triangle, but always flat at Bottom; they are ſometimes put under the Mutules, which ſupport the Corona over the Trigliph, and are commonly in this place 36 in Number.

C

CABLED, or ſtay'd, are round Swellings, or Staves left in the Flutings of Columns one third of the Length from the Baſe.

CANT, is when an Angle is cut off by a Line at Right Angles with a Diagonal. (*See the Plan of Capital, p.* 25.) Any Angle or Corner of a Wall, bluntly cut off is call'd a Cant Corner.

CAP, a Covering.

CAPITAL, is the upper Member, or principal Ornament of a Column or Pilaſter, it is placed between the Shaft and the Architrave, and is the moſt neceſſary Conſtituent of an Order, differing as the Order does where it is found; an Order being diſtinguiſh'd more eaſily by this Ornament than by any other.

CAVETTO, or Hollow, is a Moulding generally one fourth of a Circle.

CENTRE, or Center, is the middle Point of all Things. All the Lines drawn from the Centre of a Circle, or Globe, to the Circumference, are equal. Wooden Moulds for Maſons or Bricklayers to turn their Arches or Groins over, are call'd Centres.

CHANNELS, are the Triangular Gutters in the Doric Trigliph, from whence the Guttæ, or Bells, ſeem to drop. The Flutings of Columns and Pilaſters are call'd Channels. Part of the Ionic Capital juſt under the Abacus is likewiſe call'd a Channel.

CINCTURE, is a Liſt, Ring, or Fillet, with a faint Hollow round the Top or Bottom of the Shaft of a Column, dividing the Shaft from the Baſe and Capital.

CIRCLE, is a plain round Figure contain'd within one Line, which is call'd a Circumference, or Periphery, equally diſtant from the middle Point or Centre.

CIRCUMFERENCE, is the outermoſt Line or Compaſs of any Figure.

COLLERINO, or Cincture, is that Ring, or Aſtragal Necking, which encompaſſes the Column at the Top, dividing it from the Capital. (*See p.* 8.) Some call the Neck, or Frize of the Capital, the Collerino.

COLONADE, a Range, or Row of Columns, within the Walls round an Edifice. A Portico of Columns before a Front is alſo call'd a Colonade.

COLUMN, a round diminiſhing Pillar, with a Baſe and Capital, is the ſecond or middle principal Part of an Order, placed either to adorn or ſupport a Building. It is plain in the Tuſcan Order; rarely fluted in the

Doric; but fluted, and ſometimes cabled, in the three richer Orders.

COMPOSITE ORDER, is indeed rich and beautiful, but a Borrower from all the others, (*See p.* 22.) and yet takes place of the moſt delicate, namely the Corinthian: *Rome* would impoſe it by the Name of the *Roman* Order; and *France* as the *Gallic* Order; it is however luxuriouſly deck'd and ſet off; and as a Witneſs to what a Height of Magnificence the Compos'd Orders have arriv'd, when conducted by a ſkilful Hand, view that inimitable and delightful Steeple of *St Mary le Bow* in *Cheapſide.* And here I can't forbear mentioning, on Account of its ſurpriſing Beauty, another Work (amongſt a Multitude) of the late Sir *Chriſtopher Wren*) which is that Glory of the City of *London*, the admirable Church of *St Stephen Walbrook.*

CORINTHIAN ORDER, is the Nobleſt and moſt Delicate of them all; its ſtately Capital is adorn'd with Acanthus, or Olive Leaves and Volutes, *&c.* and the whole Order is enrich'd in the moſt elegant Manner poſſible, (*See p.* 18.) and as it has had the univerſal Approbation of the greateſt Judges in all Ages, we may well conclude with the wiſeſt among them, that as near as we can approach to the Divine Idea of it from its Deſcription in the Sacred Writings, (tho' I can't ſay this is exactly the ſame) it gave Ornament to that famous Temple of *Solomon* at *Jeruſalem*, which never was, nor ever will be equall'd, if what is generally believ'd be true, *viz.* that *Solomon* receiv'd the Rules of Architecture from GOD himſelf.

CORNICE, is the uppermoſt of the three principal Parts of the Entablature, taken from the Top of the Frize upwards, and is compoſed of many Mouldings. According to its correſpondent Order, Mouldings round the

the Top of Wainſcotting in Rooms, Boſets, Pedeſtals, *&c.* are call'd Cornices.

CORONA, is that projecting, ſquare Part of the Cornice which defends the Edifice from the Injuries of the Weather, and is wrought underneath with a Drip or Throat to clear the Water from the Front; which under Part is call'd the Plancere or Soffit; and in the richer Orders the ſquare Parts between the Modillions are carved into Flowers, Pannels or Frets.

CURVE, a Bending or crooked Line, as Circles, Ovals, *&c.*

CYMATIUM, Sima, or Ogee; a waved Moulding, ſomewhat like the Letter S. Sima recta is when the Hollow is upwards; but when the Hollow is downward, it is called Sima reverſa.

D

DENTILS, are a Member of the Corinthian, and ſometimes of the Ionic and Compoſite Cornice, cut reſembling a Set of Teeth, and are placed on the Bedmoulding next above the Hollow or Ogee. In the internal Angle is often placed, or left, a ſquare Fillet or Indentil.

DIAGONAL, is a croſs right Line drawn from any Angle to the oppoſite One in any angular Figure.

DIAMETER, is a ſtraight Line drawn through the Centre of a Circle, Ellipſis, Sphere, *&c.* The Diameter of a Column is taken juſt above the Baſe.

DIE, or Trunk, is the middle, ſquare, naked Part of a Pedeſtal.

DIMINISH, is to make a Column, tapering leſs in Diameter at the Top than at one third from the Bottom. (*See the Method at page* 28 *and* 30.)

DORIC ORDER, is eſteem'd as very Noble on Account of its maſculine Aſpect and excellent Proportion, its Entablature being garniſh'd with Trigliphs, carved Metops, Bells, Mutules, *&c.* rendring the Whole exceeding ſolemn and grand. (*See page* 20.) The Heathens of old built a ſtupendous Temple after this Order, in the famous City of *Argos*, dedicated to the Goddeſs *Juno*; which is accounted the firſt regular Building that ever was in the World. [To the Honour of the Doric Order.] The City of *Olympia* built another to *Jupiter*. The Iſland of *Delos* another renown'd Doric Temple to the God *Apollo*, &c.

DRIP, is the Eaves, or Corona, from whoſe Throat the Water drops; alſo the Riſings on leaded Flats are called Drips.

E

ENTABLATURE, call'd alſo Trabeation, is the uppermoſt third principal Part of an Order, taken from the under Edge of the Architrave (or Top of the Abacus) It is Architrave, Frize and Cornice taken together. In Maſonry, the projecting Row of Stones on the Wall of a Building is call'd the Entablement.

EYE, the Middle of a Volute, or Scroll; alſo a round Attic or Pediment Window.

F

FACE, or Facia, a broad flat Member, as the Diviſion of Architraves; the Front of the Corona, or Pedeſtal,

deſtal, *&c.* alſo that Plane of a Stone which lies in Front.

FILLET, Liſt or Teniæ, is a ſmall ſquare Member, often placed between Mouldings.

FLUTES, Channels or Hollows, made along in the Shafts of Columns, Pillars or Pilaſters, having a Liſt between them; if a Pilaſter is fluted, 7 is the Number, ſometimes they are cabled; if ever the Doric is fluted, there ſhould be no Liſt betweeen them. (*See page* 28.)

FRIZE, is the ſecond or middle principal Part of the Entablature, and is the Space between the Architrave and Cornice, it is flat in the Tuſcan, Doric, and Corinthian Orders, but made with a Convex Swelling in the other two. On this Member is the proper Place for Inſcriptions, Carvings, Baſſo-Relievo's, Hiſtories, *&c.*

G

GEOMETRICAL, belonging to Geometry, or the Art of meaſuring, or comparing of Lines, Superficies, or Solids; and whoſe Subject is the Length, Breadth, and Thickneſs [or Depth] of all Things.

H

HOLLOW, or Caſement. (*See* Cavetto.)

I

IMPOST, or Chaptrel, is a Moulding, varying according to its reſpective Order, which ſerves for a Capital to a Pier or Pilaſter under an Arch, and on which the Foot of the Arch ſtands, they are alſo uſed for Caps to Gate-Poſts, *&c.* (*See page* 26, 27.)

INTERCOLUMNIATION, is the Diſtance, or Void, between the Shafts of two Columns at the Bottom. *(See page 5.)*

INTERSECTION, is a meeting, or cutting off, one Line or Plane by another.

IONIC ORDER, is decent, feminine and modeſt, and univerſally allow'd to be of an elegant Compoſition. *(See p. 14.)* The renowned Temple of *Diana* in *Epheſus*, mention'd *Acts* xix. was built according to this Order; it was above two hundred Years in Building, and was encompaſs'd with two Rows of marble Columns ſeventy Feet high, each Column being in one entire Piece; its Plan was four hundred twenty five Feet by two hundred and twenty.

K

KNEEL, is where an Architrave, Rail, or Moulding, breaks or turns crooked, making an Angle. *(See page 31.)*

L

LEAVES of Capitals are of various Sorts; the Corinthian generally having the Olive, or elſe the beautiful Acanthus, or great Dock; the Compoſite, either Olive, Laurel, or Parſley, *&c.*

LEVEL, is flat, even, or plain, all of a Height, a ſquare Inſtrument with a Plumb Line, to try if any thing is parallel to the Horizon, is call'd a Level.

M

METOPS, are the Intervals, or Spaces in the Doric Frize, between the Trigliphs, and ought always to appear ſquare; they ſhould be ornamented with Carving ſuitable to the Deſign of the Building, but may be left plain at Diſcretion.

MITER, an Angle of forty five degrees, or half a right Angle, two Pieces of Moulding, *&c.* cut to this Angle; Miters, or fits each other at a ſquare Corner.

MODILLION, Conſole, Corbell, or Cartouze, is a Truſs that ſupports the Corona, in the Ionic, Corinthian, and Compoſite Orders, enrich'd in the moſt curious Manner in the Corinthian Order, and capp'd with a carv'd Ogee; it alſo ſupports ſmall Pediments, Window-Stools, Niches, and other Projectures.

MOULDING, is an Ornament projecting before the naked of a Column Wall, Wainſcot, *&c.* and is wrought in divers Manners, forming Ogees, Cornices, *&c.*

MUTULE, is a thin ſquare Modillion, and uſed in the Doric Cornice, under which hang the Drops or Bells, or elſe left plain at pleaſure.

N

NAKED, is the outſide Surface of the Columns Shaft at the Top, alſo the outſide Plain of any Face is call'd the Naked.

O

OGEE. See Cymatium.

ORDER, is meant of the Syſtem, or certain Rule for the Proportions of the Pedeſtal, Column and Entablature, with all their ſeveral Appendages taken together; of which there are principally five, *viz.* Tuſcan, Doric, Ionic, Corinthian and Compoſite: There are likewiſe what ſome will call by the Name of Order (tho' very improperly) as, 1*ſt*, the *French*; and 2*d*, the *Spaniſh* Orders, corrupted, compos'd Medleys; 3*d*, the Ruſtic Order, of large, rough Stones, Quoins and Boſcages, grov'd or channell'd at the Joints for a Baſement to an Edifice; 4*th*, the Order of the Caryatides; and, 5*th*, the *Perſian* Order in both which, human Figures, inſtead of Columns, ſupport the Entablature; 6th, the *Gothick* Order, having Pillars, like a Parcel of ſmall Poles ty'd together, of an extravagant Length, with whimſical Capitals, and monkey Faces, for Ornaments; as in *Weſtminſter-Abbey*, and many other Cathedral Churches, we ſee ſhamefully apply'd; and laſtly, the *Attic* Order, with ſhort Pilaſters, architrave Cornices, *&c.*

OVOLO, Echinus, or Boultin, is a Convex-Moulding about one fourth of a Circle, and often carv'd into Eggs, *&c.* as in the Doric and Ionic Capitals in the Corinthian Bed-moulding, and round architrave Doors, Windows, *&c.*

P

PEDESTAL, is the loweſt of the three principal Parts of each Order, and is the Support of the other two; having its own Baſe, Die and Cornice, varying according to its correſponding Order: Sometimes it is double, that is, made ſo wide as to receive two Columns, and it often goes quite round a Building: It is likewiſe properly placed in Parapet, or Attic Walls, with Rail and Balluſters, and under Niches, Statues, Dials, *&c.*

PEDIMENT, is a very graceful and uſeful Ornament, placed over the Entrance of Gates, Doors, Portico's, or over a Window, Niche, *&c.* to keep off the Weather; ſometimes in the Form of an Arch, but moſtly Triangular, ſupported by Columns, Pilaſters, or Conſoles, and riſing in the middle to a certain Height or Pitch. (*See page* 29.) They ought never to be open'd at the Top, as is too common a Practice.

P

PERPENDICULAR, is a plumb Line, falling directly downright, or not inclining to either Side. A Building, *&c.* exactly upright, is call'd perpendicular, PILASTER, a ſquare Pillar, part of which is generally ſuppos'd to be in the Wall; it is dreſs'd as its Column; it ſhould not diminiſh, except when behind a Column; and then if it is fluted, it will appear very ill, becauſe the Flutes are not upright; it is more or leſs without the Wall, as Occaſion ſerves; is plac'd in Fronts, Rooms, *&c.* and commonly has ſeven Flutes, if any. Short plain Attic Pilaſters (or Piers) are apply'd in large Balconies, Arches, *&c.*

PITCH, or Slope, is the Angle at the Top of a Pediment taken from the Baſe Line (being two ninths of the Baſe Line high) *See page* 29. Alſo a Roof is call'd true Pitch, when the Rafter is three fourths the Length of the Baſe Line (or Width of the Roof.

PLAN, or Plot, is a Draught or Deſign of any Building ſuppos'd to be even with, or as it appears on the Ground, ſhewing the Ground-Lines, Extent, Thickneſſes, Partitions and Diſtribution of all the Parts diſtinctly on one Story. A ſeperate Plan of every Story is requir'd in all Edifices. Any part or thing cut off by a level Plain is call'd the Plan of it.

PLINTH is a flat, wide, plain Member, and the loweſt in every Baſe, being its Foundation or Foot. The Abacus of the Tuſcan Capital is a Plinth; ſo are outſide Facia's in Brick or Stone, and the Blocks under upright Architraves.

PROJECTURE, or Relievo, is jetting out or coming forwards before the naked of a Column, Wall, *&c.*

R

RADIUS, the Semi-diameter of a Circle, or the Diſtance between the Points of the Compaſſes, when you ſtrike a Scheme, *&c.*

RAKING Lines, are Bevel; as the Pitch of a Pediment or Roof, &c.

RIM, an Edge or Border, as in the Ionic Capital.

ROSE, a beautiful Ornament often put in the Middle of the Abacus of the Ionic, Corinthian, and Compos'd Capitals; ſometimes in the Corinthian Soffit, and Doric Metops, and Frize of the Capital, are carv'd Roſes.

S

SCHEME, is a Draught or Model, of any Building; alſo any Arch leſs than a Semicircle is call'd a Scheme.

SCOTIA, an hollow Member in the Attic Baſe. (*See page* 13.

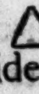
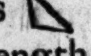
SEMICIRCLE, or a half Round, is the moſt beautiful, as well as the ſtrongeſt Figure for any Arch where there is Height, and Conveniency to execute it.

SHAFT, or Fuſt, the Trunk, or middle Part of a Column from the Aſtragal below to the Bottom of the Capital.

T

THROAT. See Corona, or Drip.

TORUS, is a round, ſwelling, projecting Member on the Baſe of Columns.

TRIANGLE, is a Figure that has three Sides and three Angles; if there is one right or ſquare Angle thus it is a right-angled Triangle; if each of the three Angles are leſs than ſquare thus  it is called acute; but if one Angle is bigger or wider thus  it is obtuſe; if the Sides are all equally of a Length, it is an equilateral Triangle.

TRUSS, or Braget, is ſhap'd at pleaſure. *See Modillion.*

TRIGLIPH, an inſeperable Ornament of the Doric Frize, wrought with triangular Channels or Gutters, and from which hang the Bells underneath.

TUSCAN ORDER, is rude, ſtrong and plain; the firſt and loweſt of them all; and only fit to be employ'd in very large Buildings. (*See page* 7.) You have an admirable Example of the robuſt Effect of this Order at the Eaſt End of the celebrated Church of St *Paul*, *Covent-Garden*.

VOLUTE, Contour, or Scroll, in the Ionic Capital, is a Maſter-Piece of the Compaſſes, and has a moſt excellent and ingenious Turn. The Method of deſcribing this ſpiral Line you have in *page* 15. Sometimes there are Feſtoons of Drapery, Flowers, Fruit, *&c.* which go through the Volutes. Small Volutes are alſo uſed in the Corinthian and Compoſite Capitals, and in Conſoles, Modillions, *&c.*

FINIS.

TRUSS, or Bragets, is ſhap'd at pleaſure. *See Mutuling.*

TRIGLYPH, an indiſpenſible Ornament of the Doric Frize, wrought with triangular Channels or Gutters, and from which hang the bells underneath.

TUSCAN ORDER, is rude, ſtrong and plain; the firſt and loweſt of them all; and only fit to be employed in very large B[illegible] (*See page* 7.) You have an admirable Example [illegible] about [illegible] Effect of this Order at the Eaſt [illegible] celebrated Church of St Paul, Covent-Garden.

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VOLUTE, Cartouch, or Scroll, in the Ionic Capital, is a Maſter-Piece of the Compoſites, and has a moſt excellent and ingenious Turn. The Method of deſcribing this ſpiral Line you have in *page* 15. Sometimes there are Feſtoons of Drapery, Flowers, Fruit, &c. which go through the Volutes. Small Volutes are alſo uſed in the Corinthian and Compoſite Capitals, and in Conſoles, Modillions, &c.